The Cleveland Museum of Art

Members Magazine

Current Exhibitions

Cover: Detail of
The Biglin Brothers
Turning the Stake
(1873, Hinman B.
Hurlbut Collection
1984.27), one of the
works in Thomas
Eakins: The Rowing
Pictures, an exhibition of the series of
works considered
the most ambitious
project of the
artist's early career.

THOMAS EAKINS: THE ROWING PICTURES

Galleries 234 and 234A, February 19–May 15

The complete group of nine oil paintings and fourteen works on paper: a monument of American realism

The Cleveland showing is made possible by Patron Sponsors

Jane and Michael Horvitz and Donna and Jim Reid

SOL LEWITT PRINTS 1970-1995

Galleries 109–112, February 2–March 23 A contemporary master finds visual delight in intellectual rigor

POETIC PASTS: DIGITAL PHOTOGRAPHY BY MARTINA LOPEZ

Gallery 105, January 17–March 23 A mysterious world of space, time, and memory

LEGACY OF LIGHT: MASTER PHOTOGRAPHS FROM THE CLEVELAND MUSEUM OF ART

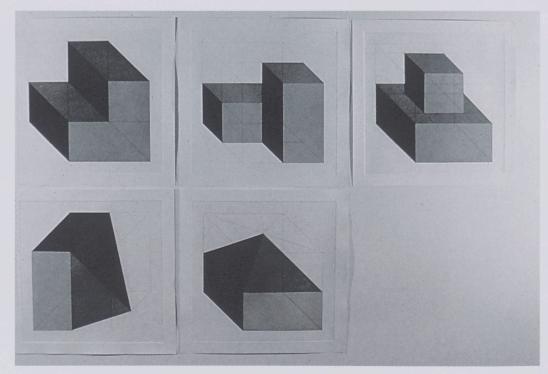
Gallery 101, through February 2
Photography from its very beginning to the present: highlights of a major collection
Sponsored by Centerior Energy Corporation with additional support
from The Cleveland Foundation

LEGACY OF LIGHT: SEVEN MASTERS IN DEPTH

Gallery 102

GREEK ISLAND EMBROIDERIES

Gallery 106, through April 13
Supported by Patron Sponsors Mary and Leigh Carter



Forms Derived from a Cube, 1982, five from a series of twentyfour etchings and aquatints printed in black and gray (New Britain Museum of American Art), from Sol LeWitt Prints 1970–1995.

From the Director

Dear Members,

As you have all heard by now, the museum will play host to the fabulous *Fabergé* in *America* exhibition beginning March 9, and I can tell you right now that this exhibition will be a major event in Cleveland's spring of 1997.

Members tickets are available now through Advantix (241–6000). The museum box office will open March 2. Members will enjoy not only a members-only ticket line throughout the run of the show, but a separate entrance into the exhibition as well. And there will be three Monday members-only days—March 10, April 7, and May 5—to give you even more opportunities to experience the dazzling Fabergé artistry. We'll offer a \$3 recorded tour as well as comprehensive printed gallery materials to give you the most flexibility in choosing how to take in the nearly 400 precious objects in the show.

Please note the special members-only all-day seminar on Russian art on Saturday, March 1. Noted Smithsonian Institution lecturer Mariana Carpinisan will review the history of Russian art, providing a comprehensive background to help you enjoy the show. The event begins with coffee and registration from 8:30 to 9:30 and should conclude by 4:00 that afternoon. The enclosed insert has all the details.

But before Fabergé in America opens, another fine traveling exhibition graces the galleries. Thomas Eakins: The Rowing Pictures includes our own painting The Biglin Brothers Turning the

Stake, as well as 22 other paintings and sketches by the renowned American painter depicting rowers. These rowing pictures convey the excitement this sport held for the public in the late 19th century, when racing sculls was a popular spectator sport. The unique subject matter—the physicality and psychology of the rowers and their exertions, the distinctive forms of their equipment, and the urban river landscape of water and bridges—together with the artist's innovative compositions and superb technical skill led to the creation of one of the greatest series in the history of American art. We have installed this show in galleries 234 and 234A, where Monet's huge *Waterlilies* painting and our three van Goghs normally reside, in order to give the Eakins paintings and drawings an appropriately spacious presentation. These galleries will then be renovated as part of the ongoing reinstallation of the 19th- and 20th-century collections, and your old favorites will soon be back on the walls in new surroundings in which they can be exhibited to better advantage.

In the meantime, enjoy these wonderful Eakins pictures and prepare yourself for the arrival of *Fabergé in America*.

Sincerely,

Robert P. Bergman, Director



Members of the Russian royal family (pictured here, Czar Nicholas II and family) were the original recipients of many of the works included in Fabergé in America. Mariana Carpinisan's March 1 seminar on Russian art and history will place the works in the exhibition in context (photo courtesy the Virginia Museum of Fine Arts).

Into the Home Stretch



THOMAS
EAKINS:
THE ROWING
PICTURES
February 19—
May 15, 1997

The Paired-Oar Shell (1872, Philadelphia Museum of Art) shows the Biglin brothers in a practice run on the Schuylkill just before sunset, about to pass under the old Columbia Railroad Bridge. To create

aving completed critically acclaimed runs at the National Gallery of Art and the Yale University Art Gallery, *Thomas Eakins: The Rowing Pictures* comes to its third and final venue in Cleveland this month. The exhibition is ideally suited for placing into historical context one of the key American paintings in our collection.

The museum's association with Eakins began in 1927 when the painter's widow, Susan McDowell Eakins, selected the Cleveland Museum of Art as a fitting permanent home for *The*

Organized by the Yale University Art Gallery. The exhibition and catalogue have been made possible by grants from the Henry Luce Foundation, Inc., with additional support from the National Endowment for the Arts, a federal agency, the Virginia and Leonard Marx Publication Fund, the

this bold composition, Eakins used broad vertical and horizontal bands—the pier, scull, water, and line of trees on the far shore—held in tension by the figures.

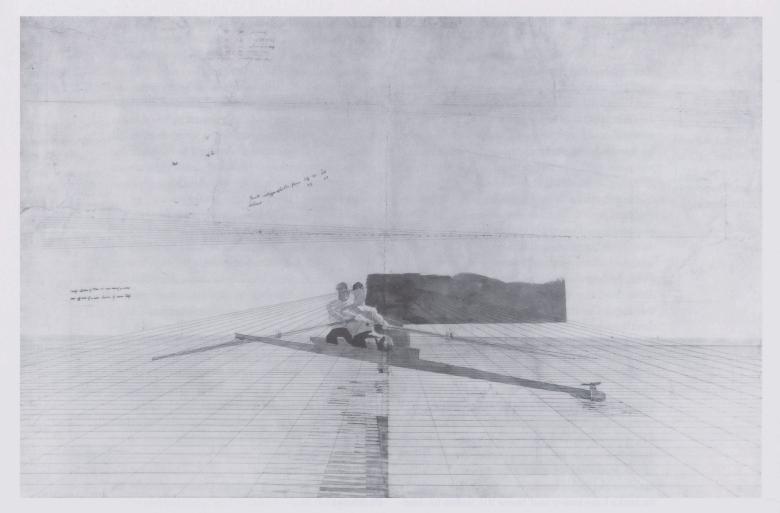
Biglin Brothers Turning the Stake (facing page)—the largest and perhaps the greatest of the rowing pictures. This body of work includes nine oil paintings, thirteen drawings, and one watercolor composition, all created between 1871 and 1874. Bringing these objects together for the first time, the exhibition provides a unique opportunity for lovers of painting and for sports fans alike.

The series sprang from a fortuitous convergence of two diverse historic currents. One belongs to art history, for in July 1870 the 26-year-old Eakins returned to his native Philadelphia

Andrew W. Mellon Foundation, Mr. and Mrs. Holcombe T. Green, Jr., and Jan and Frederick Mayer. The Cleveland showing is made possible by Patron Sponsors Jane and Michael Horvitz and Donna and Jim Reid. Promotional support is provided by Northern Ohio LIVE and 89.7 WKSU.

To establish the compositions of his rowing pictures, Eakins made large detailed drawings such as this Perspective Drawing for "The Paired-Oar Shell" (1872, Philadelphia Museum of Art). Using a system he invented himself, he painstakingly

constructed the pattern of the reflections in the water, reducing each wave surface to three geometric planes: one parallel to the surface, one slanted toward the viewer, one away from the viewer.



after more than three years of artistic study in Paris, capped with a lightning-paced continental art tour. During this period abroad, the young American acquired a taste for what he called "big

pictures"—paintings of grand themes handled with a befitting monumentality of form. Keen to fulfill his ambition to create great art upon his return home, Eakins cast an eager eye for suitable subject matter in Philadelphia.

The other historic

current concerns the rise of professional sports in America, a key development in the genealogy of contemporary mass culture. Before men were paid to play baseball, football, or basketball, there was rowing, often called the first modern sport. Unlike athletic rowing in England, which wealthy gentlemen dominated, the practice of rowing in America expressed a nationwide bias against

elitism. Day laborers and other sorts of working men organized into clubs, which made available equipment that individual rowers could not afford to purchase on their own. Amateurs like

Eakins also practiced the sport, seeking to benefit from its healthy athleticism and rigor.

Eakins found a subject that was both heroic and modern in several races held in the wake of a threeday regatta on the Schuylkill River in

Philadelphia during June 1867, the major gambit in the city's successful bid to gain a national reputation as a rowing center. During October 1870, his childhood friend Max Schmitt won the single-scull championship of the Schuylkill Navy Regatta. (A scull is a racing boat rowed by one, two, four, or eight people.) This victory inspired the first painting of the series. In May 1872, the



brothers John and Barney Biglin of Philadelphia defeated two rowers from Pittsburgh in a pair-oared race with a \$2,000 purse, an event to which Eakins devoted three finished oil paintings and numerous preparatory studies; spectators throng the riverbanks in several of these works.

The pictures of such wins enabled Eakins both to celebrate the social values exemplified by the sport and to display his remarkable draftsmanship, skill at composing in two and three dimensions, and capacity to create illusions of light, air, and action. In the process of preparing perspective studies drawn with graphite on paper, he perfected his ability to produce mathematically accurate renderings of pictorial space and such objects as boats, oars, and bridge piers. With these drawings, it is as if Eakins were taking a cue from the rigorous preparation of rowers he admired. The Pair-Oared Shell shows the Biglin brothers practicing for their race against the Pittsburgh team, and the John Biglin in a Single Scull (1874, Yale University Art Gallery), The Schreiber Brothers (1874, Yale University Art Gallery), and Oarsmen on the Schuylkill (c. 1874, private collection) projects depict general training sessions.

Knowledge of rowing informed not only Eakins's subject matter but also his decisions about how to compose his pictures. A delicate balance pervades the rower's art, for the inability to make oars enter and leave the water in coor-

Perspective Studies for "John Biglin in a Single Scull" (1873, Museum of Fine Arts, Boston) shows the importance Eakins gave to his mathematical dination with one's partners will swamp the entire venture. Similarly, one of the artist's expressive goals for his rowing pictures was to achieve a dynamic visual equilibrium. For this reason, he cropped boats in striking ways, situated turning boats at acute angles to pictures' edges, and included only the jutting prows of boats that trail centrally placed boats holding the lead. These jarring pictorial devices all contribute to the paintings' capacity to recreate for viewers a sense of the continuously shifting balances that successful rowers must re-establish with each passing moment.

Sometime in 1874, Eakins completed his exploration of the forms and meanings of the subject of rowers practicing and racing. In 1875 he produced The Gross Clinic (Medical College of Thomas Jefferson University, Philadelphia), a dense, complex inquiry into the heroic aspects of the medical profession and arguably the greatest American painting of the 19th century. Although Eakins often devoted several pictures to a central theme throughout the remainder of his career, never again did he explore so thoroughly the different facets of a single subject as he did in his rowing pictures. Aided in part by his experience as a rower, Eakins created with this series a profound and extended meditation on the nature of American sport and spectatorship.

■ David Steinberg, Assistant Curator, American Paintings

preparations. This study is almost twice the size of the watercolor composition for which it was made.



From the Studio of the Mind

SOL LEWITT PRINTS 1970–1995 February 2– March 23, 1997

Organized by the Museum of Modern Art, New York, and made possible by grants from the Leucadia Foundation and Parfums Nina Ricci.

Il the planning and decisions are made beforehand and the execution is a perfunctory affair," Sol LeWitt has said of his work. "The idea becomes a machine that makes the art." Because the system devised by this pioneer of conceptual art becomes the

content of the piece, assistants execute his plans to avoid the subjective intervention of the artist, who might make arbitrary or chance decisions. Beginning in the mid-1960s, with a simple vocabulary of lines and cubes, LeWitt produced sculptures that are complex arrangements of repeated elements—such as 24C, on view in gallery 239. Beginning in 1968, he designed

wall drawings produced according to explicit instructions and diagrams. One of these ephemeral projects was commissioned for gallery 240 in 1987.

Since 1970 LeWitt has also published prints, an ideal medium in which to create a series of images made according to a prescribed theme. The versatility of printmaking allows the elements in the work to be altered easily by changing colors or adding new layers of information. LeWitt has successfully exploited the possibilities of various print media—etching, lithography, screenprinting, and woodcut—and the results are characterized by a tension between the perceptual

beauty of the images and the rigorous ideas behind them.

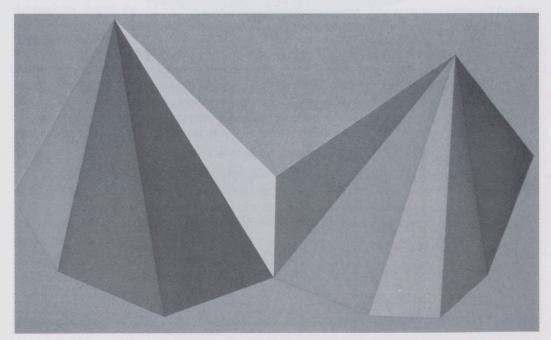
An early series, *Bands of Color in Four Directions & All Combinations* (1971), was made from two plates, each with bands of parallel lines that were rotated and layered to create the 16 pos-

sible permutations of the red, yellow, blue, and black horizontal, vertical, and diagonal bands. By the 1980s, however, LeWitt had relaxed the rigor of his systems and developed an interest in tone and surface. Forms Derived from a Cube (1982) depicts only 24 of the almost limitless possible variations of forms found within a cube; broad areas of aquatint,

printed in shades of gray, are used to indicate each plane. LeWitt also shifted his focus from depicting the two-dimensional to creating flattened isometric renderings of three-dimensional forms. In *Two Asymmetrical Pyramids* (1986), color determines the degree of illusionism of the shapes. This series has no system and sumptuous color is used for an exuberant effect, evidence of the growing role of personal artistic choice. The exhibition of more than 200 prints now on view at the museum documents how LeWitt's work has evolved over 25 years—from tightly conceived and austere to a more open-ended, luxuriant result.

Bands of Color in Four Directions & All Combinations, 1971, sixteen color etchings (Museum of Modern Art).

Jane Glaubinger, Curator of Prints



Two Asymmetrical Pyramids, 1986, one from a series of four color screenprints (New Britain Museum of American Art).

A Basket of Flowers



The museum's new plaque, signed "G. J. J. Van Os f." (Severance and Greta Millikin Purchase Fund 1996.25), depicts a typical floral still life of its time, a crowded arrangement of easily identified garden flowers—among them roses, an iris, poppies, and lilac. They are displayed in a basket placed near the edge of a marble slab. Insects and drops

eramic tiles have been long employed in Europe for covering such architectural surfaces as exterior walls, floors, and roofs. In the 17th century, elaborately painted earthenware tiles came to be used as wall decorations, with Delft in Holland a major center for their production. In the following century decorative tiles or plaques of porcelain were occasionally imported from China and incorporated into European furniture and *objets d'art*. It

of water are also included, and all elements of the still life are rendered in extraordinarily exact detail. Since the whole is executed on porcelain using the overglaze enamel colors of the ceramic decorator, it has come through to us almost perfectly preserved, with its original brilliance unimpaired by time.

was only after 1750 that similar ceramics came to be made locally, and they were first produced not in Germany, where European porcelain had initially been made, but at the French royal factory at Sèvres, between Paris and Versailles. Furthermore, the production of ornamented porcelain plaques at Sèvres was apparently instigated not by the administrators of the factory but by fashionable Parisian dealers in works of art and decoration who were members of a special

guild of merchants, the *marchands merciers*. Unlike members of most guilds, these men made little or nothing themselves, instead coordinating the efforts of various craftsmen and artists

to produce luxury products according to their exclusive designs.

Flowers either scattered informally over the surface or arranged as single bouquets were the favored decoration for porcelain plaques at the Sèvres factory, but more ambitious subjects were sometimes chosen, especially in the 1780s. For example, plaques exist that reproduce quite exactly compositions by the painters Francois Boucher and Amédée Van Loo. Although these plagues continued to be used as furniture decorations, occasionally they were simply hung on the wall as any other painting might have been. After the Revolution, the Sèvres factory continued to make porcelain plaques.

Now more frequently, these plaques reproduced paintings and were intended as independent decorations, though the old tradition of incorporating them into furniture did not completely disappear.

Meanwhile, another innovation in the use of ceramic plaques had occurred, not in France, but in England, where in the last quarter of the 18th century the painter who specialized in animal subjects, George Stubbs, produced several works on earthenware plaques supplied by the Wedgwood factory. Stubbs's example was seldom followed elsewhere around 1800, but the Cleveland Museum of Art has recently acquired what

The Parisian marchands merciers Simon-Philippe Poirier and Dominique Daguerre were responsible for most of the furniture incorporating Sèvres porcelain plaques made in the second half of the 18th century. The small table above (Bequest of John L. Severance 1942.594) was probably made about seems in all likelihood to be an original composition executed on an oval Sèvres porcelain plaque dated 1812.

The painter of the plaque, Georgius Jacobius

Johannes Van Os (1782– 1861), was a well-known still-life painter, son of the even better known Jan Van Os, from whom he learned his craft. The vounger Van Os was born in The Hague, his adult vears being divided between the Netherlands and France. He first visited Paris about 1810. and he is recorded as having been at the Sèvres factory from 1811 to 1822, where his employment was described as en extraordinaire, that is, on a commission basis, not as a regular member of the factory's staff. He is known to have executed work for Sèvres that was signed and dated, for example, a plate of 1813 decorated with fruit, but since he was not a fulltime employee, he may

simply have acquired an undecorated plaque from the factory, decorated it on his own time, and then sold it privately. His signature certainly implies his authorship of the design, not merely its execution, but the composition may have first been produced by him in another medium. In any case, in terms of both its existence as a personal, autograph creation of its painter and the finesse with which the chosen medium of enamel on porcelain has been handled, the plaque is an outstanding example of its kind, a painting of considerable skill employing a ceramic support, much more than is usually implied by the words "porcelain decoration."

Henry H. Hawley, Chief Curator of Later Western Art

1775 by Martin Carlin and retailed by Daguerre. It has a Sèvres porcelain top decorated with floral sprigs and is an excellent example of the products of the marchands merciers—furniture so precious that it seems seldom to have been used.



Film

Mizoguchi the Master: Wartime Films and Other Rarities

Japan's Kenji Mizoguchi (1898-1956) is one of the cinema's greatest artists, having directed 85 painterly films in a career spanning 33 years. He is currently being honored with a major retrospective that is traveling to 11 cities—Cleveland among them. In Cleveland the series is being split between two venues. The museum screens nine of the 25 films this month, and the Cleveland Cinematheque shows the remaining 16 between January 24 and February 23. (Call 421-7450 for a schedule.) The museum's portion focuses on Mizoguchi's 1940s films made during the war and subsequent American occupation.

The forties proved a challenging decade for the director, as he was compelled to make movies that supported two differing political agendas. During the war, films had to serve nationalistic aims, so The Loyal 47 Ronin (in two parts, the 19th and 26th) as well as Musashi Miyamoto and The Famous Sword (both on



Musashi Miyamato: feudal drama as nationalistic propaganda

the 5th) were feudal dramas that championed traditional values. After the war, feudal sagas were banned and moviemakers had to toe the prodemocratic, antimilitaristic line of the occupying Americans. One plank of the prodemocracy platform—that women should play a greater role in postwar Japanese society-played perfectly into Mizoguchi's hands. The oppression and exploitation of women had been his major theme during the thirties; he was now able to take the subject to new heights. His "Fighting Women" trilogy (starring Kinuyo Tanaka, his favorite actress, and screening the 5th, 19th, and 26th) and Utamaro and His Five Women (the 12th) all celebrate the strength, equality, and contributions of women. We've supplemented these forties classics with two equally rare

thirties masterworks: Hometown (showing on the 12th), Mizoguchi's first sound film, and Poppy (showing on the 2nd).

Mizoguchi the Master was organized by the Cinematheque Ontario in collaboration with The Audio-Visual Division of The Japan Foundation, Tokyo, with some prints coming

from the Kawakita Memorial Film Institute, Tokyo. Each program \$5, CMA members \$4. Schantz and the NOJS Big Band. Legendary vibrophonist Gibbs at age 72 is joined here by multi-reed virtuoso and Cleveland native Peplowski. They are backed up by Jack Schantz and the Northeast Ohio Jazz Society Big Band. Tickets are \$18, \$15, and \$12 at the door or by calling 231–1111

2 February/Sunday

Gallery Talk 1:30 The Digital Photography of Martina Lopez. Bob Dewey (signlanguage interpreted)

Photocopy Workshop 2:00–4:00. Use a color copier to create intriguing pictures by combining photographic images from various sources. Bring pictures and photographs from home to use in creating designs. Instructor: Eric Rippert

Gallery Talk 2:30 Legacy of Light. Cathy Culp

Celebrity Organ Recital 3:00 Diane

Meredith Belcher, organ. Known as one of the foremost concert organists of her generation, Belcher has been hailed internationally for her solo recitals, orchestral appearances, and radio broadcasts, and has won prizes at two of the world's most prestigious organ competitions, England's St. Albans and France's Grand Prix de Chartres. She plays works by J. S. Bach, Hoiby, Vierne, Bolcom, Mozart, and Böhm in a recital cosponsored by the Cleveland Chapter of the American Guild of Organists. A free public reception follows Films 3:00 Victory of Women (Japan, 1946, b&w, subtitles, 80 min.) directed by Kenji Mizoguchi, with Kinuyo Tanaka. A young lawyer engaged to an imprisoned dissident locks horns in court with her right-wing brother-in-law, a government prosecutor who sent her fiancé to jail. Screenplay by Kogo Noda (Ozu's coscenarist) and Kaneto Shindo. The first part of Mizoguchi's "Fighting Women" trilogy, which continues on Feb. 16 and 23. Introduced by Mizoguchi scholar Linda

Poppy (Japan, 1935, b&w, subtitles, 72 min.). Mizoguchi traces the progress of two lovers, each engaged to someone else, and an heirloom gold watch. \$4 CMA members, \$5 others

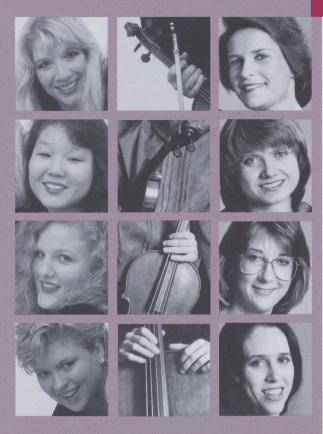
1 February/Saturday

Conference 9:00-3:00 Looking Together: A Special Conference for Parents cosponsored by the museum and WVIZ Public Television. This conference is designed to help parents take advantage of PBS programming and the museum's collection to teach their preschool and elementary-age children about the arts. Registration fee of \$20 includes a full day of lectures and workshops plus a copy of the museum's new preschool guide, Looking Together, by our own museum educator Penelope D. Buchanan. Call ext. 181 to register. Walk-in registration will be taken

the day of the conference on a spaceavailable basis.

Conference Schedule 9:00 Registration in north lobby 9:30-10:30 WVIZ presentation: Kids and TV 10:45–11:45 An early childhood specialist discusses the important role of the arts in the learning process 12:00–1:00 Lunch may be purchased in the Museum Cafe 1:00–2:00 Gallery tours using Looking Together book

2:00-3:00 Hands-on studio art workshop **Highlights Tour** 1:30 CMA Favorites Jazz on the Circle Concert 8:00 Terry Gibbs and Ken Peplowski with Jack



Music

Quartet, Quartet, Octet: Cleveland favorite *The Cavani String Quartet* teams up with *The Colorado String Quartet* in a unique **Subscription Concert** on Wednesday the 5th at 7:45 with the Cavanis performing a Mendelssohn quartet, the Colorados performing one by Bartók, then all collaborating for Mendelssohn's Octet for Strings. At 6:45 *Klaus George Roy* gives a free **Concert Commentary**. Seating is reserved and tickets are required; see listings for details.

Four free **Musart Series** concerts cover much musical ground. The season's first **Celebrity Organ Recital** is Sunday the 2nd at 3:00, with *Diane Meredith Belcher* playing works by J. S. Bach, Hoiby, Vierne, Bolcom, Mozart, and Böhm. **The Music of Paul Hindemith** is Sunday the 9th at 3:30, with an ensemble of fine musicians offering four Hindemith compositions (and Klaus George Roy offers free concert commentary). On Sunday the 16th at 3:30, *John Calabrese* (viola d'amore) is joined by *Karel Paukert* (harpsichord and organ) in works by Attilio Ariosti, Karl Stamitz, Henri Casadesus, and Frank Martin. And on Sunday the 23rd at 2:00, organist *William Kuhlman* performs works by Böhm, Guilmant, and Monhardt.

Two Sunday Curator's Recitals by Karel Paukert round out the month on the 9th and 16th at 2:00.

Free admission, unless otherwise indicated. Complete program details appear in the daily listings. Programs are subject to change. Recorded selections from museum concerts air Monday evenings from 10:00 to 11:00 on WCLV (95.5 FM). For information about any of the preceding programs, please call ext. 282.

Top: Eight is enough—The Cavani String Quartet and the Colorado String Quartet team up on Wednesday the 5th.

4 February/Tuesday

Highlights Tour 1:30 CMA Favorites

5 February/Wednesday

Gallery Talk 1:30 *Sol LeWitt Prints*. Saundra Stemen

Preconcert Lecture 6:45 Klaus George Roy gives a free lecture in the Recital Hall Films 7:30 Musashi Mivamoto (Japan. 1944, b&w, subtitles, 53 min.) directed by Kenji Mizoguchi, with Kinuyo Tanaka. Propagandistic version of the tale of 17thcentury swordsman Musashi, subject of Hiroshi Inagaki's later "Samurai Trilogy." The Famous Sword (Japan, 1945, b&w, subtitles, 66 min.) directed by Kenji Mizoguchi. Japan's traditional military values are extolled in this rousing wartime propaganda film about the daughter of a fencing master who avenges her father's death. \$4 CMA members, \$5 others **Subscription Concert** 7:45 The Cavani String Quartet and the Colorado String Quartet. Each quartet is world renowned in its own right—put together, they make one of the most dynamic concerts gracing American recital halls today. The Cavani String Quartet opens the program with Felix Mendelssohn's Quartet in F minor, op. 80, followed by the Colorado String Quartet performing Béla Bartók's Quartet no. 5. After the intermission both quartets perform together Mendelssohn's Octet for Strings in E-flat major, op. 20.

Seating is reserved. Tickets are available by telephone reservation (421–7340, ext. 282) Monday–Friday, starting *January 29*, or at the door starting one hour and 15 minutes before each concert. General admission \$14, \$12, or \$10; CMA and Musart Society members, senior citizens, and students \$12, \$10, or \$8; special student rate at the door only \$5

6 February/Thursday

First Thursday Curatorial consultation for members only, by appointment **Highlights Tour** 1:30 *CMA Favorites* **Gallery Talk** 2:30 *Sol LeWitt Prints*. Saundra Stemen

7 February/Friday

Highlights Tour 1:30 CMA Favorites

8 February/Saturday

Open registration *Young Peoples Classes* 10:00–3:00

Highlights Tour 1:30 CMA Favorites

9 February/Sunday

Gallery Talk 1:30 *Sol LeWitt Prints*. Saundra Stemen

Curator's Recitals by Karel Paukert 2:00 Works by Italian composers

The Music of Paul Hindemith 3:30 Noriko Fujii, soprano; Kirsten Docter, viola; Jonathan Fields, trumpet; Linda Jones, piano; Karel Paukert, organ; Klaus George Roy offers concert commentary. Works include Das Marienleben, Organ Sonata no. 1, Trumpet Sonata, and the Viola Sonata no. 1, op. 29

Film 3:30 Utamaro and His Five Women (Japan, 1946, b&w, subtitles, 93 min.) directed by Kenji Mizoguchi. Fictionalized portrait of the renowned 18th-century artist who, like Mizoguchi, loved women, art, and freedom. The first period movie to be approved by postwar Occupation authorities. \$4 CMA members. \$5 others

11 February/Tuesday

Highlights Tour 1:30 CMA Favorites

12 February/Wednesday

Gallery Talk 1:30 *Cupids in Art.* Dale Hilton

Textile Art Alliance Lecture 7:00 *Book-binding as Art, Past and Present.* Ginny Dewey Volle

Film 7:30 Hometown (Japan, 1930, b&w, subtitles, 86 min.) directed by Kenji Mizoguchi. Mizoguchi's first sound film tells of a young singer (Japanese opera star Yoshie Fujiwara) who abandons his faithful girlfriend for an erratic relationship with a rich patron. \$4 CMA members, \$5 others Archaeology Lecture 8:00 The Late Prehistoric Indians of Ohio: Results of Excavations in Lorain. Brian Redmond

13 February/Thursday

Highlights Tour 1:30 *CMA Favorites* **Gallery Talk** 2:30 *Cupids in Art.* Dale Hilton

14 February/Friday

Highlights Tour 1:30 CMA Favorites

Events

Looking Together:

A Special Conference for Parents Saturday, February 1, 1997, 9:00-3:00

Cosponsored by the Cleveland Museum of Art and WVIZ Public Television, this conference is designed to help parents take advantage of PBS programming and the museum's collection and published resources to teach their preschool and early elementary-age children about the arts. Registration includes a full day of lectures and workshops, plus a copy of the museum's new preschool guide, Looking Together, by our own Penelope Buchanan.

Mail-in registration must be received by February 1. Checks in the amount of \$20 should be payable to the museum and mailed here c/o "Looking Together." Names of mailin registrants will be listed at the door. Walkin registration taken the day of the conference on a space-available basis. Limit: 100.

Conference Schedule

9:00 Registration in north lobby 9:30-10:30 WVIZ video presentation: Kids and TV

10:45-11:45 An early childhood specialist discusses the role of the arts in learning 12:00-1:00 Lunch may be purchased in the Museum Cafe

1:00-2:00 Gallery tours using the Looking Together book

2:00-3:00 Hands-on studio art workshop

If you have any questions, call the education hotline at ext. 464.

Looking Together is a groundbreaking publication consisting of a booklet and four separate illustrated foldout sections which together provide information in many layers of sophistication to help adults engage young children in the museum experience. It costs \$10 at the Museum Store. Looking Together was made possible by a generous grant from The Hershey Foundation.

15 February/Saturday

Members-Only Lecture 10:00-12:00. Fabulous Fabergé in America. Barbara A. Kathman's two-hour slide lecture focuses on American collectors and their holdings of works from the imperial collection All-Day Drawing Workshop Series beains 10:30-4:00. Intensive classes for beginners to advanced. Instructor, Sun-Hee Kwon. Series runs four Saturdays, February 15 and 22, March 1 and 8. Fee of \$80 for all four includes materials and parking. Call ext. 462 to register by Friday the 14th. Highlights Tour 1:30 CMA Favorites

16 February/Sunday

Gallery Talk 1:30 Cupids in Art. Dale Hilton

Curator's Recital 2:00 Karel Paukert. Works for organ and harpsichord by English composers

Family Express 3:00–4:30 Marvelous Monsters. Look for fantastic creatures in the museum's galleries. Invent your own monster in this free drop-in workshop

Musart Recital 3:30 John Calabrese, viola d'amore with Karel Paukert, harpsichord and Adult Studio Classes begin 9:30–12:00 organ. Concertmaster of the famed Venetian Watercolor Painting. An intensive introduc-Philharmonic, Calabrese has appeared as soloist and chamber musician throughout Europe, the U.S., and South America and has Perspective. Using the medium of pastels, made many recordings, including the complete set of concertos for viola d'amore by Antonio Vivaldi and the Six Lessons for viola d'amore and harpsichord of Attilio Ariosti for the Erato label. In case you want to find his European CDs, he is also known by his Venetian name, "Nane." Calabrese and Paukert perform works by Attilio Ariosti, Henri Casadesus, Karl Stamitz, and Frank Martin Film 3:30 The Loves of Sumako the Actress (Japan, 1947, b&w, subtitles, 95 min.) directed by Kenji Mizoguchi, with Kinuyo Tanaka. The second part of Mizoguchi's "Fighting Women" trilogy is a portrait of real-life turn-of-the-century theater actress Sumako Matsui, who gave her all to bring Western-style realism to the Japanese stage. \$4 CMA members, \$5 others

19 February/Wednesday

tion to watercolor technique.

1:00-3:00 Thomas Eakins: Design and explore Eakins's techniques to create original compositions.

Both classes run February 19-March 26 (6 weeks). Instructor, Jesse Rhinehart. Fee for each is \$60 plus materials, or take both at once for \$100 plus materials. Register by Tuesday the 18th. Call ext. 462.

Gallery Talk 1:30 Thomas Eakins: The Rowing Pictures. Dyane Hanslik Film 7:30 The Loyal 47 Ronin (Part I) (Japan, 1941, b&w, subtitles, 111 min.) directed by Kenji Mizoguchi. Loyal 18thcentury retainers avenge their master's death in this lavish, authentic version of the classic Chushingura saga, made to inspire the wartime Japanese populace. Part II shows next Wednesday. New 35mm print! \$4 CMA members, \$5 others

18 February/Tuesday

Highlights Tour 1:30 CMA Favorites

Education

February Lectures and Gallery Talks

Barbara A. Kathman offers a free Members-Only Program, Fabulous Fabergé in America, on Saturday the 15th from 10:00 to 12:00. You must bring your membership card to be admitted. And mark your calendars now for the All-Day Seminar on Russian Art on Saturday, March 1, with the Smithsonian Institution's Mariana Carpinisan (see the enclosed insert for details and to register).

Wendy Weitman from the Museum of Modern Art in New York offers another exhibition-related **Guest Lecture** at 7:00 on Wednesday the 26th: *Sol LeWitt: Prints* 1970–1995.

A Textile Art Alliance Lecture on Wednesday the 12th at 7:00 features Ginny Dewey Volle speaking about bookbinding. The Cleveland Archaeological Society copresents a lecture on Wednesday the 12th at 8:00.

Highlights Tours are Tuesdays, Thursdays, Fridays, and Saturdays at 1:30. Thematic Gallery Talks are Wednesdays and Sundays at 1:30 and Thursdays at 2:30. A sign-language interpreter accompanies the 1:30 talk on the first Sunday of each month. Topics are subject to change.

Hands-on Art Activities

Jesse Rhinehart offers two **Adult Studio Classes** on six Wednesdays, February 19 to March 26. From 9:30 to noon is *Watercolor Painting*, and from 1:00 to 3:00 is *Thomas Eakins: Design and Perspective*. Fee for each is \$60 plus materials, or take both for \$100. Register by Feb. 18. Call ext. 462.

Sun-Hee Kwon leads a series of **All-Day Drawing Workshops** 10:30–4:00, Saturdays, February 15 and 22 and March 1 and 8. The \$80 series fee covers materials and parking. Call ext. 462 to register by Friday the 14th.

On Sunday the 16th, **Family Express** from 3:00 to 4:30 is *Marvelous Monsters*.

The education department offers regular **Teachers' Workshops**; for information call ext. 469.

And Coming Up on Friday, March 7, at 7:30 pm will be a concert in Gartner Auditorium of African and African American storytelling and drumming, presented by the Cleveland Association of Black Storytellers, Hasan Rogers, Artistic Director. Storytelling will center around the Harlem Renaissance and other African American experiences. Music by Tremell Yarborough. Tickets \$10 at the door, \$8.50 for CMA members.

20 February/Thursday

Highlights Tour 1:30 CMA Favorites **Gallery Talk** 2:30 Thomas Eakins: The Rowing Pictures. Dyane Hanslik

21 February/Friday

Highlights Tour 1:30 CMA Favorites

22 February/Saturday

Highlights Tour 1:30 CMA Favorites

23 February/Sunday

Gallery Talk 1:30 *Thomas Eakins: The Rowing Pictures.* Dyane Hanslik

Organ Recital 2:00 *William Kuhlman*, organ. Hailed as a world-class performer and scholar, the Luther College organ professor performs works by Böhm, Guilmant, and Monhardt

Film 3:30 My Love Has Been Burning (Japan, 1949, b&w, subtitles, 84 min.) directed by Kenji Mizoguchi, with Kinuyo Tanaka. Powerful account of an early feminist's eventful journey through the social unrest and political intrigue of 1880s Japan. The conclusion to Mizoguchi's "Fighting Women" trilogy. \$4 CMA members, \$5 others

25 February/Tuesday

Highlights Tour 1:30 CMA Favorites

26 February/Wednesday

Gallery Talk 1:30 French Furniture: Functional, Fancy, and Fantastic. Anita Peeples Guest Lecture 7:00 Sol LeWitt: Prints 1970–1995. Wendy Weitman, associate curator, department of prints and illustrated books, Museum of Modern Art Film 7:30 The Loyal 47 Ronin (Part II) (Japan, 1942, b&w, subtitles, 108 min.) directed by Kenji Mizoguchi. Dramatic conclusion to the Chushingura saga begun last Wednesday. New 35mm print! \$4 CMA members, \$5 others

27 February/Thursday

Highlights Tour 1:30 CMA Favorites

Gallery Talk 2:30 French Furniture: Functional, Fancy, and Fantastic. Anita Peeples

28 February/Friday

Highlights Tour 1:30 CMA Favorites



We can't promise to make you the next Thomas Eakins, but Jesse Rhinehart's adult studio classes in watercolor (Wednesday mornings, February 19 to March 26) and design and perspective (Wednesday afternoons, February 19 to March 26) offer a great opportunity to develop your skills. The afternoon class uses the work of Eakins (as seen in The Rowing Pictures) to teach how to design with perspective as a compositional element. Above: Biglin Brothers Racing, oil on canvas, 1872, from the National Gallery in Washington.

Convening the Community

Convening the Community will be on the tip of our tongues as we move into the 21st century with an exciting project to focus attention on our visitors. Using funds for the first three years awarded to CMA by the Lila Wallace-Reader's Digest Fund, we will be making it easier for visitors to use our museum by examining and improving aspects of the museum from maps to galleries, from the lobby to the cafe. We want to be the #1 destination of choice for families, students, seniors, and tourists, to attract visitors from all of Cleveland's neighborhoods, and to place the museum on everyone's "must see" list.

The museum is going public with this project to attract audiences: Look for billboards and ads about how easy we are to visit and our free admission policy. And we are building partnerships in Cleveland neighborhoods with the great organizations already in place: the Boy Scouts, Girl Scouts, schools, libraries, churches, recreation centers, and many others. In process right now are a speakers bureau and a video with Mike Hargrove as our spokesman to spread the word about our visitor-friendly museum. The museum has always been committed to bringing art into everyone's life. This project will help us do that with renewed vigor.

Nancy McAfee, Lila Wallace-Reader's Digest Fund Grant Project Manager



The Museum's 1996 Corporate Council

Thank you to the 1996 Corporate Council of the Cleveland Museum of Art. The council spent most of the year under the leadership of Elliott Schlang. In September Elliott completed his three-year term as chair and was succeeded by John C. Morley, retired president and CEO of Reliance Electric Company. Elliott and John worked closely throughout the fall, and the council exceeded its 1996 goal of \$400,000. The Corporate Council's goal is to raise unrestricted gifts from Northeast Ohio's corporate community. In 1996 the council attracted over 40 new members to its program. If you have any questions about the Cleveland Museum of Art's Corporate Program, please call Jill Barry at ext. 152.

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Members-Only Fabergé Lecture

Barbara A. Kathman of the education department presents a slide lecture, *Fabulous Fabergé in America*, on Saturday morning, February 15, at 10:00 in Gartner Auditorium. Admission is by membership card only—first come, first served.

Her lecture will focus on American collectors and their holdings of works from the imperial collections.

Peter Carl Fabergé (1846–1920) was born the son of a French jeweler in St. Petersburg, Russia. Creating exquisite and imaginative objects for his imperial patrons, he secured his fame during the reigns of the czars Alexander III and Nicholas II.

American interest in Fabergé work dates to the turn of the century, when the country boasted some 4,000 millionaires. Henry Walters of Baltimore and Consuelo Vanderbilt and J. P. Morgan of New York were among the first collectors of Fabergé designs.

The 1917 Russian Revolution brought an abrupt end to the production of Fabergé finery for the Russian court, and the tragic story of the demise of the last czar and his family—the Romanovs—fueled Americans' romantic notions of the legendary Russian empire. The collection of India Early Minshall in Cleveland is among a number of great collections formed between 1930 and 1950 in the wake of the revolution. Ms. Minshall knew personally members of the Russian aristocracy who had escaped to America; those connections, along with her keen eye, led to the formation of a collection that is both broad and aesthetically remarkable.

This lecture will highlight these collections and focus particularly on those objects, such as the famous Easter egg gifts, that were originally part of imperial collections.

For a fascinating look at Fabergé's work in American collections, join Barbara Kathman at 10:00 in Gartner Auditorium on Saturday the 15th—and make sure to bring your membership card. If you've lost your card, call the membership office at ext. 268 for a replacement.

Left: Cleveland Indians manager Mike Hargrove wraps up taping of his video tour of the museum in November.



The Cleveland Museum of Art receives partial funding from the Ohio Arts Council, a state agency created to foster and encourage the development of the arts and to preserve Ohio's cultural heritage. Funding from the OAC is an investment of state tax dollars that promotes economic growth, educational excellence, and cultural enrichment for all Ohioans.

The museum is also the recipient of a General Operating Support grant from the Institute of Museum Services, a federal agency. IMS grants are awarded to cultural institutions that demonstrate outstanding performance in all areas of operations.

Right: Sir Thomas Wharton, oil on canvas, 1639, by Sir Anthony Van Dyck. Toledo Museum of Art. Director Robert Bergman, Bob Gries, and other Collectors Circle members enter the cloister of Borromini's Church of San Carlo Alle Quattro Fontane during a trip to Rome this past fall. Special thanks to George Gund III, who took this photograph. For information about the museum's Circles programs, call Diane Ruppelt at ext. 153.



What's Ahead

Mariana Carpinisan's all-day **Members Only Seminar on Russian Art** is March 1.
See the enclosed insert for details.

The black-tie **Fabergé Benefit**, *Fabulous Fabergé*, will be Saturday night, March 8. The show opens to the public the following day. Special members events are scheduled throughout the run of the exhibition.

Remember: **Members can get Fabergé tickets** by phone right now through Advantix at 241–6000.

On May 23, we put on view **Three Masterpieces** lent to the CMA in exchange for our loan of five Picasso masterworks to the exhibition *Picasso: The Early Years.* The three are: Monet's *La Japonaise*, Manet's *Street Singer* (both from Boston) and Whistler's *Symphony in White #1: The White Girl* (from the National Gallery). They'll be on view in the 19th-century galleries into January of next year.

This year's **Parade the Circle** will be Saturday, June 7, with workshops and events offered in the preceding months.

Take Note

The **Trideca Society** travels to Akron on Sunday the 9th to see *Craft in the Machine Age: 1920–1945,* an exhibition organized by the American Craft Museum in New York, at the Akron Art Museum. At 2:30 that afternoon, Harvey Green, who supplied one of the essays for the show's catalogue, will give a talk entitled *The Promise and Peril of High Technology*. Call ext. 413 for information.

we've got Fabergé in America, with famous works from American collections by the French designer to the Russian czars, the Toledo Museum of Art has great British art on loan from a splendid Russian collection. British Art Treasures from Russian Imperial Collections in the Hermitage focuses on the collections of Catherine the Great and the imperial Russian court from the late 18th century. The show represents the first opportunity ever to see these works outside Russia. It is on view February 16 to May 11. Call 419/243–7000 for tickets.

Be a Good Egg



Volunteer for Fabergé in America. We expect record numbers of visitors to attend this beautiful exhibition, and we need your help to welcome them and make them feel comfortable. The experience will be adrenalizing and rewarding. There are a number of ways to contribute, depending on your interests. Call ext. 593 if you haven't already joined our volunteer corps.

If you would prefer to offer your time and talents on behalf of a specific department, education and public programs could use some assistance with the following efforts to help the museum extend its reach into neighboring communities: helping with behind-thescenes preparations for children's classes, registering teachers for the twice-monthly Teacher Resource Center programs, labeling and organizing slides for lecturers, clerical support for public programs, assisting with hands-on activities when the museum is represented at expos and festivals, helping in learning center activities in special exhibitions, or general outreach projects. Call ext. 593.

Volunteer today!



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Saturday 9:00-4:45

July 4, Thanksgiving,

December 25, and

January 1

Sunday 1:00-5:45

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Open during all regular and extended hours

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Print Study Room Hours Tuesday–Friday

10:00-11:30 and 1:30-5:00

90¢ per half-hour to \$7 max. in upper lot \$3.50 flat rate in parkina deck Free to senior citizens all day Thursday Free with handicapped permit \$2.25 flat fee every Wednesday after 5:00 Rates include tax

For Visitors with **Disabilities**

Large-type brochure available in the north lobby. Borrow wheelchairs at the check

Wheelchair access is via the north door

Free assistive listening system (ask at the north lobby check room) for films and lectures in the auditorium and recital hall

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Register for Spring Young Peoples Classes Members walk-in registration 10:00-4:00 Thursday and Friday, February 6 and 7. Classes run Saturdays March 1 to April 26. Call ext. 182.